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Composition: 3 Piano Pieces

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3 piano pieces

Fanfare for Kirsten
(dur.: min. 2:00)

Graspable
(dur.: no min. no max.)

Follow and Lead
(approx. dur.: min. 3:35, no exact max.)

Carl Bergstroem-Nielsen 2016

Introduction

This collection comprises three independent pieces. They can be played alone or in a selection or sequence ad libitum. I would even encourage performers to play a piece several times, maybe at different places in a program, since the improvisatory element will provide for variation and its variability will be made clear for the audience, too.

Remarks to individual pieces

Fanfare for Kirsten was commissioned as a short piece among many others to celebrate the 80 years birthday of Kirsten Benn, founder of the concert organisation Ny Musik i Birkerød (New Music in Birkerød) north of Copenhagen.

Graspable has no traditionally written-out passages. It requires a free kind of improvising, but there are frameworks and starting-points. It describes the sound to make on several levels. The green "Basics" sets up an overall, but flexible, character. The blue "Specifics" provides some concrete hints and limitations to choose from. Red "Overall properties" describe mental images to be creatively illustrated. You may perceive them as tablature, telling just as much about what to do as how it should sound. Thus, you can try out the rhythmic properties they suggest by experimenting with movements of fingers and hands. It is recommended to acquaint yourself well with the characteristics, but versions could be without a plan just having the graphics before you. In any case, they should not be totally planned in advance.

Inspirations were early serialist music and my own improvised playing in a similar way.

A few of the characteristics can be found in written-out renditions of mine appearing as A, C and E in the Follow and Lead piece: "Boiling" and "Static" (in red colour) and "Take your time - balance anything strong off with pauses, soft dynamics and long durations" (in blue). These written-out sections can serve as examples of what was meant by their titles, although an independent, creative interpretation is foreseen here. It is only in the next piece that it becomes relevant to play precisely what is in the notes.

Follow and lead alternates between letting the musician follow (=reading notes the traditional way) and lead (=continuing the flow by his or her own creative efforts). See above about some connections to Graspable in the written-out parts.

The "cadenza ad lib." can be everything this designates by tradition. From a very short transition to a longer improvisation that may somehow relate to the rest of the movement. It is an opportunity to improvise without the restrictions of the other improvising sections.

If you know the piece and wish to try it in a different way, then the parts A, C and E may exchange their positions ad libitum. Sections may be cut apart and given new letters, using prints or by computer editing.

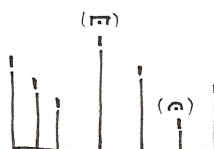
FANFARE FOR KIRSTEN

♩ ~ 72

Accidentals are valid for single tones only

Continue in an improvised manner!

The improvised continuation is, like the note-written section above, to repeat this figure with variations:



- monophonically, with odd rhythmic phrasings including pauses, possibly with fermatas as stated (one longer one shorter), attempting to make surprising differences. Observe the figure and create your own improvised variants. Continue for minimum five cycles (or at least as long as the note-written part - ad libitum longer if you wish to extend it).

End with this:



Carl Bergstrom-Nielsen 2012

GRASPABLE

BASICS - to be applied during the whole piece.

SPECIFICS are definite suggestions on what to play in order to make an ever varied process

OVERALL PROPERTIES are for additional ideas of overall characteristics.

Jump between suggestions and combine them ad libitum. One overall property may include alternating specifics.



Carl Borgh - Nielsen

FOLLOW AND LEAD

A

♩ ~ 70

Handwritten musical score for system A, measures 1-3. Treble and bass staves. Treble staff has notes with slurs and fingerings (6, 3, 5, 5, 7). Bass staff has notes with slurs and fingerings (6, 3, 5, 5, 7). Dynamics include p, sf, and mp.

Handwritten musical score for system A, measures 4-6. Treble and bass staves. Treble staff has notes with slurs and fingerings (3, 5, 7). Bass staff has notes with slurs and fingerings (3, 5, 7). Dynamics include sf, p, and mf.

Handwritten musical score for system A, measures 7-9. Treble and bass staves. Treble staff has notes with slurs and fingerings (3, 5, 7). Bass staff has notes with slurs and fingerings (3, 5, 7). Dynamics include f, p, and sf.

Handwritten musical score for system A, measures 10-12. Treble and bass staves. Treble staff has notes with slurs and fingerings (3, 5, 7). Bass staff has notes with slurs and fingerings (3, 5, 7). Dynamics include mf, p, and f.

attacca:

B (dur. 1-2 minutes)

continue in a similar manner (no audible transition!). In the middle of this section, transform the music so as to prepare for C.

attacca:

C

legato,
tempo ad libitum (but steady)

continue
with the
same
chords

attacca:

D (dur. ad lib.)

cadenza ad lib.

segue:

E

♩ ~ 60

Handwritten musical score for section E, measures 1-10. The score is in 4/4 time, with a tempo of approximately 60 beats per minute. It features a treble and bass staff. The first system (measures 1-3) includes dynamics *mf*, *f*, *p*, and *pp*, with a *Vibrante* marking. The second system (measures 4-6) includes dynamics *mf*, *pp*, and *dolce*. The third system (measures 7-9) includes dynamics *mf* and *sf*. The fourth system (measure 10) includes dynamics *mf* and *pp*. The score includes various musical notations such as slurs, ties, and accidentals.

attacca:

F (dur. 45 sec - 2 minutes)

continue in a similar manner with no audible transition, then take the music to a conclusion ad lib.

Carl Bergström-Nielsen 2016